ULTRAZINE

JOE SINNOTT
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Anderson

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FPA
no. 2

EDITORIAL

ULTRAZINE
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The best time to call me is 7:00-10:00 PM on week-days and any time on week-ends.

ULTRA-ZINE! Takes You One Step Beyond...

Hello and thanx for purchasing Ultrazine #17. 17 issues already, geez, I never expected Ultrazine to last five issues! Oh well! Anyway, I hope you all enjoy this issue and remember to send me your letters of comment. Also tell me if you mind if I use 'em or not.

**Well, it doesn't look like there will be a CBC/UZ Team-Up book. I haven't heard from John in a looong time and the future doesn't look good for that book. I'm not saying that it's positively cancelled, it may turn up in the future sometime. **See the illo at the left? Good, huh? I decided that a little more pro art in UZ couldn't hurt. Anyway, I'd like to thank Bill Anderson Jr. for supplying me with that illo. Next issue there should be an illo of Wonder Woman by Joe Staton. I'll most likely try to have one pro illo per issue. That's not too much, is it? Let me know! **Oh, THERE WAS NOT LIGHT PRINTING LAST ISSUE!! People have been asking me why it was so light, why I didn't do something about it, etc. What was wrong with last issue was a light typewriter ribbon! And when I'm typing UZ up, it's hard to tell how the page will turn out once reduced. And after I saw what it did look like, the idea of retyping the entire issue sorta turned me off. Sorry about that and I'll try to make sure that it doesn't happen again. **I don't think I mentioned this last time, but the deal for ¼ off ads for FPA members is still on. No discount for subscriptions, tho'. **Deadlines for future issues are: For UZ #18...November 20 For UZ #19...January 20. Get those columns to me ON TIME! (Please?) **You should be getting this issue a little earlier than last issue. Happy? **The teacher strike is still continuing now, for the sixth week! Arrgghh! I'm gonna hate making that up! **Make your ads neat, from now on, or I'm going to have to return them. The response to that idea was in favor of returning the ads so that's what I'll be doing. **There will not be any more Guess What contribs as regular columns. We may have one on occasions, but they will be in no regular appearance (i.e. every issue, etc.) One may appear next issue. **I'm still in need of quality covers. I don't wanna sound like all I'm getting is crap, but for covers I need real high quality covers. If you were intending on sending me a few covers, don't! Just take the time you'd spend on all three and put it to just one. Also when I say I need covers, that doesn't mean that those of you who have never drawn before should suddenly decide to send me a cover, either. OK? **I would like to give an all-around thank you to Bill Anderson Jr. who did tons of good work for me for this issue and next. He inked any drawing I sent him superbly, did drawings on his own, sent me pro art, and I now have enough of his art to last me three issues, not counting all the art he's still going to send me. Bill's a great guy, thanx Bill! **Hell, while I'm thanking Bill, I may as well thank all the UZ contributors this time around. That goes for Carl D'Angelo, David Heath Jr., Ed Hatton, Tony Renner, Lee Smith, Mark Heike, Rick McCollum and everybody else! Thanx a lot!!!! **What did you think of this issue's cover? Good, huh? David Heath is one

heck of an artist! **And what do you think of this issue's back cover? Let me know. **As mentioned in the letter column, next issue's fan-fiction will be called "The ChicagoCon Murders" by Creative Carl D'Angelo. **Blaze is still not out an I apologize to anyone who has ordered it. I guess Stan has been too busy to get it finished up. Sorry. **As of today, 10/10/'79, I still have not gotten the art for Ultrazine Special #4 yet. I expect it any day (it's already very, very late) and when received, will only take three days before the copies are printed and sent out. So if you have it ordered, and still have not received it, expect it any day. Sorry for this delay, too. **Well, last time I said that the Pirates just may do it, and it looks like they might. The second game is tonight and I'll be at the third game tomorrow. Pittsburgh truly is...THE CITY OF THE CHAMPIONS! Rah, rah! **The FPA Newsletter #3 should be out by now. **The Best of Ultrazine's First Year should be out around December or January. **No news on the Ultrazine/Team-up books although when they come out could be at any time. I've received none or little word about them so I can't say when. **Some free plugs: Fan*Tastic #2 should be out in about a month or so from Carl D'Angelo/10 Romar Ave/White Plains, NY 10605 Write him for info on contributing or purchasing this fine zine. Inertia #3 should be out by the time you read this for 60¢ from Scott Macdonald/6697 East Shadow Lake Dr/Lino Lakes, MN 55014 Scott has a good zine here, why not order it? **Well, anybody who complains about a longer letter column now will be shot! I have six pages of letters this issue and don't plan on having a letter column larger than that unless YOU DEMAND it, OK? **Most of the columns this issue have logos to go along with them and those that don't most likely will next issue. In case you're interested, most of the logos were done by Frantic Francis Mao, a pretty great guy! **This issue features Part I of a debate that was done by Lee Smith and Tony Renner concerning AFTA #3. AFTA's been a touchy subject lately and this debate brings out some of the reasons that AFTA was and is so talked about. **I am still printing addresses with letters so that you can correspond with the letter writer. But only three people even noted that the addresses were an advantage in the LoCs. If you do like the addresses next to the letters, let me know. Otherwise I may not print them if there isn't a support for them. After all, it would be easier not to. **We have ourselves a table of contents this issue, yay! It's harder to put together than how I used to do it, but, hey, I do it all for you. Also, this issue features four more pages than last issue, making the page count of this issue to a stupendous 52! Now to make up for this fact, Ultrazine will raise it's price next issue from $1.00 to $2.50, OK? Just kidding, I wouldn't do that! In fact, I'm not even raising the price after adding the four extra pages. Although if you want to order an issue here or there, an extra stamp or two enclosed would help a lot. **Tandem is a column that will begin this issue by Carl D'Angelo & Denny Lake, in a debate-like column. I know it's similar to the AFTA debate, but the AFTA debate is only going to last for two issues, not a regular column. You don't mind two of these sort of columns just once or twice, do you? **Instead of an Artist Info column this issue, I have instead a Writer Info featuring Denny O'Neil. With Denny's big decision to leave DC for Marvel, I felt that a column on him was well deserved. **Epics is another column that will appear occasionally in UZ when I have the space. It will probably take turns appearing with the Origin Column. One one issue, and the other the next. **Please answer the poll I have in thish (haven't used that term in awhile)! I need to know your opinions! **We have many new artists and writers this time. Artist-wise we have: Mitch O'Connell, Myra Pearce, Willie Peppers (returning), and Roger Starren. Writer-wise we have: Lee Smith, Tony Renner, and, uh, that's it! What do you think of their work? **Most of the columns that are absent this issue will return next time. Get those columns in on time next time! Too many people were late with them and some didn't send them at all!

Hatton
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"Editorial" (con't)

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AFTA #3: A Debate --Lee Smith vs. Tony Renner

Smith: AFTA #3 is an excellently produced zine, but the contents are so muddled that any potential is buried.

Renner: I'll agree that AFTA #3 is excellently produced, but I'm afraid that you are the one who muddled the contents. I'll admit that Bill-Dale tried to cover too many subjects, but AFTA is, after all, a fanzine and as such, is Bill-Dale's to do with what he pleases.

Smith: Well, what do you call the following but muddled thinking? At one point Bill-Dale says that Timothy Leary makes about as much sense when he talks about space travel -- Leary's new "cause" as he did when he took LSD. Now, I take that as being anti-acid, but later Bill-Dale tells of taking LSD in nothing but favorable terms.

Renner: The passage about Bill-Dale taking acid that you mentioned is just oozing sarcasm: "Everything I have said about drugs was wrong. It is OK to change the nature of your reality if this one does not suffice. It is the ultimate act of rebellion." If Bill-Dale had not made his views on drugs crystal clear, I could understand someone misinterpreting him. But Bill-Dale has gone out of his way to state his opposition to taking drugs.

Smith: But I've never seen AFTA #1 or #2. I'll admit that if Bill-Dale had come right out and said that he was against taking drugs I wouldn't have misunderstood him. Here's another example of poor thinking by Bill-Dale. In many cases, it is impossible to tell the real letters in the letter section from the fakes. And fake or real, Bill-Dale's replies are inane or disgusting. For instance, a guy writes in and says he is getting into homosexuality. Bill-Dale replies, "That's fine, the people who call such actions corrupt and sinful are the sick ones." True enough, no doubt, but he offers no help at all. He doesn't recommend that this fellow see a psychiatrist or go out with girls or anything constructive. It seems to me that if Bill-Dale is going to play "Dear Abby", he should do a little thinking on the subjects raised and attempt to devise some intelligent and reasonable answers.

Renner: I'll give you the benefit of the doubt on Bill-Dale's stand on drugs. I think he did make a few explicit anti-drug statements in AFTA #3, but, without rereading, I'm not sure. It's hard to tell which letters are real and which are fake. I think part of the difficulty stems from the fact that an amazing number of letter-writers kept their identity withheld. I'm fairly certain that the letter you mentioned is a fake, but the points you raised are worth careful consideration, which is why Bill-Dale printed the letter in the first place. The letter writer did not say he was "getting into homosexuality". He expressed his anxiety about having possible homosexual feelings towards his roommate. Bill-Dale's advice to him was to try and get in touch with those feelings, not to hide them causing more anxiety and guilt. Your advice that the writer go out with girls is totally absurd as it would do nothing to help the writer and, in fact, could do more harm than good. It is obvious to me that Bill-Dale did more thinking on the subject than you did. I don't want to discuss homosexuality, and I'm sure that you don't either--at least not at this time-- so let's get on with AFTA.

Smith: That's a great idea. I don't want to come across like I didn't enjoy anything in AFTA. Far from it. Most of the material was highly entertaining, it's just that certain things stuck in my craw.

Renner: Yes, most of the controversial material. The material that made you think about things that you'd rather not think about.

Smith: Ah, but I was all for Bill-Dale's demolition of Christianity and you have to admit that that's a controversial issue.

Renner: I'm truly amazed that you understood the irony of that piece considering the fact that almost everything else went right over your head (For

Debate (con't)

those of you who haven't seen AFTA #3, the piece Lee mentioned was written as if Bill-Dale had been "Born Again" and, through irony, pointed out many of the hipocracies of Christianity.). You know, Lee, I think you were able to appreciate and understand that piece because you basically agree with Bill-Dale on that subject.

Smith: Possibly. But here is one last example of Bill-Dale's inconsistancy that has nothing to do with whether or not I agree with him or not. Bill-Dale prints a letter asking him to discuss the, then recent, Guyana massacre. Bill replies: "Mark, I don't think AFTA is the place to talk about issues of that type." But on a previous page he does discuss the incident and invites opinions on the subject. He also berates fans for being reluctant to talk about serious issues.

Renner: Your last sentence is the key to the whole thing. In the first quote, Bill-Dale was parodying the attitudes expressed by the fans who don't want to talk about serious issues. It's hard for me to believe that anyone could miss such broad parody. But, from reviews of AFTA I've read, you're not the only fan who doesn't understand irony or parody. I think Bill-Dale's main mistake was over-estimating the intelligence of the average fan.

Smith: Now, what do you mean by that.

Renner: Let's save that for another time. I want to get some feedback on this debate first.

"Whatever Happened to Matt Bucher" part III

by Carl D'Angelo and "those who were there"

Our story so far: Matt Bucher and John Harris, editors of Ultrazine and Comic Book Collector, respectively, have been mysteriously kidnapped. In search of Matt are the Ultra-Fen (Creative Carl D'Angelo, Fearless Jerry Foley, Stalwart Steve Hahn, Ramblin' Rob Hanning, Stylish Stan Osborn, Sturdy Reed Sturdivant, and Jolly John Zupkow). A strange clue leads the U-F to suspect Lex Luthor, but to get to Earth-One, the seven fly to New York City to request the use of DC Editor Julius Schwartz's cosmic treadmill. Using the treadmill, they are transported to Earth-One. Upon their arrival, John Zupkow notices Steve Hahn is no longer among them. Steve was now in the hands of the mysterious Dyna-Czar, the evil villain behind the previous kidnappings! Still on Earth-One, the Ultra-Fen attempt to get the attention of the Justice League of America by causing a panic at the United Nations. Here they confront Wonder Woman who explains that Luthor couldn't be involved since he's been tied up in a court case since December! She checks the fingerprint sample to find that although they match Luthor's, they emit a vibrational displacement energy designating the prints as belonging to the Luthor of yet another parallel world, Earth-28IF. Having found this out, our

heroes prepare to depart for said parallel Earth, but before they leave, John Zupkow vanishes, too! We rejoin the Ultra-Fen en route to Earth-28IF:

Limbo. A nice place to visit, but you wouldn't want to live there. Schwartz had told them that the cosmic treadmill would provide a smooth ride, but now the five remaining Ultra-Fen were experiencing turbulence. The trip was also taking longer than expected. Carl didn't mind, he was asleep.

"That guy can sleep through anything!" commented Rob. "When he stayed over at my apartment for the May Creation, he just wouldn't wake up!"

"So what did you do?" asked Stan, "Go to the con without him?"

"No, I was too nice a guy to do that," answered Rob, "I just threw a bucket of water on him. That got him out of bed."

"Well, I always say 'Let sleeping fans lie'" said Reed. "And besides, we don't have a bucket of water!"

Jerry wasn't paying attention to the conversation among Stan, Rob, and Reed. He was too enraptured by the beautiful scenery in this interdimensional void. The air glowed and there seemed to be a perpetual mist. The closest equivalent that Jerry could think of to the color of the air and the mist was purple. Yet, it wasn't quite purple. One thing was sure in Jerry's mind, it sure was beautiful.

Suddenly the beauty was broken. Before the eyes of the four conscious Ultra-Fen, an image appeared. An image of a masked face. The masked face of...the DYNA-CZAR.

"Who are you?" shouted the stunned Reed.

"I am the Dyna-Czar," the image replied, "And you have been pains in my side, I would advise you to go home and give up your search. Or else."

"Or else what?" inquired a rather stubborn Stan Osborn who had no intention of abandoning his friends because of idle threats.

"Or else...I will kill your friends." The image of the Dyna-Czar laughed and cast an evil glance at the snoring figure of Carl D'Angelo. "And that includes D'Angelo!"

"Carl!" Rob shouted. But it was too late. Carl was gone. He was in the clutches of the Dyna-Czar and he didn't even know it. He was still asleep.

"Now please return yourselves to your homes and stop interfering in my plans. You'll be very sorry if you don't!" The image faded.

"So what do we do?" asked Jerry, "Do we keep this up and risk their lives and ours?"

"If he was really going to kill them," postulated Reed, "he would've done it by now. He must want them all alive for some reason."

"But the question is <u>why</u>," Stan said, "<u>Why</u> did he kidnap them? <u>Why</u> does he want them alive? What is it that Matt Bucher, John Zupkow, Steve Hahn, and Carl D'Angelo have in common that made them the target of this madman?"

It was a good question but the answer was not soon to be forthcoming. The four were nearing the end of the interdimensional voyage. A portal was about to be opened that would spill the Ultra-Fen and the cosmic treadmill out into Earth-28IF.

John Harris made a decision. He decided that he was better off when he was alone and sedated. Now, the small cell was crowded with people and he was wide awake. John was now surrounded by Matt Bucher, Steve Hahn, John Zupkow, the still sleeping Carl D'Angelo, and the newly arrived Scott Macdonald, editor of <u>Inertia</u>.

"I CAN'T TAKE THIS ANYMORE!" John Harris screamed. "This is total chaos! I don't like chaos! How can you guys sit there chattering? How can he sleep? This is NOT some silly convention! We are prisoners, prisoners of a madman! Doesn't that bother any of you?"

"Yeah, John, it does bother me," said Scott, "As a matter of fact, it scares me. But there's nothing we can do about it. Do you have any ideas on how to get out of here without getting us all killed? No, you don't. So we

just have to wait until Reed and the other guys find us...if they ever do."

Scott's monotone struck a responsive chord in the brain of Carl D'Angelo. At last, he woke up. "Scott...Scott, is that you?"

"Yeah, Carl, it sure is. Scott Macdonald in the flesh. It's nice of you to join us."

Carl, now fully conscious, looked around. All the faces were familar excep for John Harris'. "Who's that?" Carl asked, "And where are we?"

"I'm John Harris and this is a cell in the headquarters of the Dyna-Czar, the psycho behind all these abductions."

"Bummer," Carl responded as he fixed his hair. "Anybody got a comb? My hair's always a mess when I wake up."

"Am I the only sane one here?" John Harris thought to himself as he handed over his "ACE" unbreakable comb.

The blue sky of yet another world opens up to welcome the UltraFen as thei images begin to shimmer and reappear in the middle of the busy streets of Ne Gotham, USA, 28IF.

Maxie Burns was not accustomed to people appearing suddenly in front of his cab and it showed. His reflexes were not accustomed to this sort of thing. He stepped on his brakes. They screeched, but he was able to stop without injuring the four remaining Ultra-Fen. Maxie Burns was angry and that showed, too. Thirty-five years as a cab driver had done little to quell his bad temper.

"Will you kids get the Hell outta the way!" he shouted. "And move that goddam toy, too!" He beeped his horn a few times for good measure.

The four made their way through the bustling traffic to reorganize on the sidewalk. "One thing that's been puzzling me for awhile," Stan put forth, "is the fact that this guy has been picking us off, one by one. First he got Matt, then Steve, then John, then Carl. He could've scooped up Steve, John, and Carl at once. Why didn't he?"

"A sense of drama, perhaps," Rob interjected. "In case someone decides to write all this down someday, it wouldn't be very dramatic if they all were kidnapped at once. No suspense."

"Or maybe he's just stupid," said Jerry. "Maybe he's not really too sure of himself and doesn't want to get too involved. Maybe he thought we wouldn' notice if he only took one guy at a time. Maybe..."

"Maybe..." It was Reed's turn. "Maybe he just doesn't have the power to teleport more than one of us at a time. And maybe he needed time to recharge his power which accounts for the time lapse between each abduction."

A "say-he-could-be-right" look came over Stan's, Rob's, and Jerry's face. An "of-course-I'm-right" look shined brightly on Reed's visage.

"Okay, then, boy

Rick McCollum 1989

genius, what do we do now? We don't even know if there are any superheroes or this here Earth!" said Stan.

"Well, there's an easy enough way to find out," hinted Reed.

"Howzat?"

"Well, you remember the old 'nuclear device panic', don't you?"

This time of year the weather in Massachusetts is nice. It is the vacation season and Cape Cod summer houses are once again coming to life. Across the bay from Cape Cod, the weather is also nice, but a dark cloud seems to hang over one house in Canton, Massachussetts. Evil lurks in this house. It is the house that acts as headquarters for the Dyna-Czar.

"Hey, Boss," the Lex Luthor of this new Earth shouted, "Look over here at the view screen. Those other four weren't scared by your threats! They called your bluff and they're here on our Earth right now! They're closing in on us, Boss! What're we going to do?" The bald man was nervous. He was not the same calculating genius as his Earth-One counterpart, the arch foe of Superman. No, this Luthor was very short of being a genius. The Dyna-Czar had very few reasons for keeping him around. One reason was the value of having a Luthor look-alike around to use as a scare tactic against his victims. The other was that the Dyna-Czar liked to surround himself with inferiors, a category that this Luthor fit right into.

On the other side of the monitor room, the Dyna-Czar was sulking. "It can't fail now! I sent you to Earth-Prime to get those seven on our track, to keep them together so I could abduct them one by one. My fan-out powers are still too weak to transport more than one being at a time. I didn't think they'd be able to make it to this Earth, to get this close to me! Luthor, prepare to depart back to Earth-Prime. We're going to begin the final phase of the plan prematurely. We must leave quickly!"

"Yes, Boss," the bald man conceded with a tear in his eye.

"The chaos you see behind me," announced TV newsman Sam Reuther, "is happening right now in New Gotham Square. According to reports, there are four teenage males threatening to blow up the square with an alleged nuclear device. Their only demand so far is to talk with the JLA. Police are currently making attempts to contact our heroes. Let's just hope that the Justice League of Avengers can get here in time. Back to you, Jane." The red light on Reuther's minicam went out. He turned his attention to the scene behind him: four Ultra-Fen and their cosmic treadmill surrounded by New Gotham City police.

"I don't like this, Reed," Jerry spoke up, "I don't like being surrounded by cops. I feel like some sort of fugitive!"

"Calm down, Jer, calm down," Reed tried to comfort Jerry, "Look, our plan's gonna work. We asked for the country's most powerful superteam and they said they'd get the JLA. Once they arrive, we're home free, right?"

"I only wish it were the Avengers...or the Fantastic Four, instead of the JLA. But if this Earth has a Lex Luthor, I guess it's a DC parallel," commented Rob.

Stan tossed in a thought, "What if they don't believe us when we say we're the good guys?" Stan looked around at the three fearful expressions and wishes he kept his stupid ideas to himself.

The sound of jets filled the sky. Rob looked up. "Hey, that's an Avengers quinjet! What's goin' on?"

The quinjet landed and out stepped the familar figures of Batman, Green Lantern, Ms. Marvel, Captain America, and Iron Man. Along with them was the distinctively familar of Arrowhawk, a bizarre combination of Earth-One's own Green Arrow and Marvel-Earth's Hawkeye. He had GA's facial hair, Hawkeye's mask, GA's tunic and gloves, and Hawkeye's leggings and boots. The color of the costume was a clash of purple and green. The man with the beard spoke to his comrades, "Cripes! That's no nuclear device, that's one

of QuickFlash's cosmic treadmills!"

"Somebody call me?" inquired the blurry figure that sped from out of the quinjet. This was QuickFlash, the combination/counterpart of the JLA's Flash and the Avengers' Quicksilver. Reed was in shock. He suddenly realized what this world was; it was a combination DC/Marvel-verse. "This is obscene," he thought.

"The strong and silent figure of Captain America stepped forward. "What is it that you youngsters wanted to meet with us for? Why did you cause this disturbance?"

"Yes," said Ms. Marvel, "I'd like to know, too!" Rob pointed to the blonde bombshell and whispered to Jerry, "There's one of the reasons I read Marvels. Foxy, huh?" Jerry grinned.

But the Justice League of Avengers was still waiting for an answer. Reed took the floor and explained the plight of the Ultra-Fen to the heroes. Iron Man decided that the best way to determine the validity of their story was to take a reading of the U-F's vibrational displacement energy. If their VDE showed them to be of Earth-Prime, Iron Man would assume that they were telling the truth. The JLA and the four Ultra-Fen stepped into the quinjet.

"Wow," Jerry exclaimed as he stepped thrpugh the adamantium portal, "How do you pay for all of this equipment?"

"We get most of it free from Starway Industries," Green Lantern stated.

"Starway...?" pondered Stan. "Like in Anthony STARk and Bruce WAYne? Like in Iron Man and Batman?"

The Leaguers were stunned at the way this brash youth spouted their secrets as if they were yesterday's news. "How do you know?" their faces seemed to say.

"Stan," Reed chastised, "Why do you keep purposely shocking the heroes with your knowledge of their I.D.'s? It's not very polite, you know."

"Hey, I'm just trying to keep them on their toes."

"Please don't get excited, folks," said Reed, "It's just that your identities are common knowledge where we come from. Sorry, it won't happen again."

"Good," the grim Batman said from beneath his cowl.

The VDE checks proved positive. After the test, Iron Man had an idea. "If your friends are emitting the same energy, then we can find them by tracing that energy to its source on this world!"

Quickly, computers were programmed, samples were analyzed, and results were double-checked. "Ah-hah," Iron Man exclaimed, "There's a lot of Earth-Prime energy emnating from Massachusetts. We'll fly up there in the quinjet immediately. Cap, prepare for vertical take-off."

"Yes sir, Shellhead," replied the living legend.

"Hmmn, Massachusetts," said Rob, "I hear the weather's nice up there in this time of year."

Ping. Ping. Ping. The VDE tracer sounded. Iron Man smiled behind his metal mask. "That's the house," he told the others, "the one right there!"

"Are you positive that's the right house, Rusty?" queried Arrowhawk.

"Yes, I'm positive. Why do you doubt me?"

"I have to side with 'hawk, Shellhead," QuickFlash commented, "Remember what happened during the Guardians of the Galaxy affair?"

"Yeah," Green Lantern said, "We thought we busted into Korvac's house but the only person inside was that Banner guy--boy we sure got licked that day!"

"Must I reiterate? I am absolutely sure that this is the right house!" Iron Man was getting annoyed at his teammates.

"And I stick with Iron Man," Batman said, "It wasn't his fault that Banner got so angry at us!"

The silent Captain America spoke up. "I've been silent up until now.

Chris
Abel

Weighing the facts, attempting to make a fair and equitable decision. I say that we land here." The Captain's comments were very flatly stated.

"Uh...I don't want to impose," Reed imposed, "but don't we get any say in this? They are our friends, you know?"

"We're aware of that Reed," Ms. Marvel interjected, "but we're the heroes here. Leave the heavy decisions to us. Take the quinjet down, IM."

The bald man was even more nervous now. "Boss, Boss!" he shouted feverishly as the sweat slid off his brow, "There's a JLA quinjet landing in the yard. We're finished!"

"Don't say that, we're not finished yet!" the Dyna-Czar shouted back. "We have the victims in the transportation bubble and I've juiced my powers up enough to allow me to teleport us all to our Earth-Prime destination. Come on, Lex, we must be off!"

"NOT SO FAST, CREEPS!" Iron Man called as he burst through the wall. "Cover me, Cap!"

"Gotcha, Iron Man!" With that, Captain America stepped through the huge hole in the wall and hurled his red and white shield at the fleeing Luthor. It hit Luthor square in the back. He was down and out.

Now, the whole JLA and the four Ultra-Fen were in the small basement room. All were confident that the Dyna-Czar was caught.

"It seems you have me trapped," he said as he lifted his dark-gloved hands, "but things are not always as they seem!" Suddenly, the Dyna-Czar let out a bursting flash of light from his gloves. The heroes stumbled blindly for a few moments until they regained their sight. But when they did, it was not a pretty sight: The Dyna-Czar was holding a laser gun to the head of Stan Osborn.

"Stay back or I shall blast his skull wide open!" The Dyna-Czar stated, "I care not a whit for Orbson's life. You will let me go in peace!" He backed off with Stan in his grasp into the transport bubble. Within a few tiny moments, the Dyna-Czar and his captives were gone.

Reed Sturdivant, being both a fan of thought and of action, was already in the process of interrogating the fallen Luthor. "OK, Baldy, you know his plans, tell us where he's going!"

Luthor was still groggy from his encounter with Cap's shield.

"G-Gold...K-Kentuck..." he muttered. "Urth...prime...needs gold fer pub-publishing..." Luthor passed out.

"He's out," noted Rob. "But what does it mean? 'Gold? Kentuck? Urth-Prime?' It makes no sense!"

"Yes, it does," Reed pointed out. "Obviously he is headed for Earth-Prime, our Earth. More specifically--Fort Knox, Kentucky where there is a lot of gold worth stealing."

"Yeah," Rob huffed under his breat, "'obviously'."

"Good luck, boys," Ms. Marvel said, "you'll need it."

"Gee, Ms. M.," Jerry said, "you make it sound like your not coming back with us!"

"Well, we're not," QuickFlash told the three Ultra-Fen, "but I will set the treadmill so it can take you back to the exact location on Earth-Prime."

"You're gonna chicken out on us, huh?" said Reed insultingly.

"'Chicken out'? Never!" Cap claimed proudly. "It's just that there are enough problems on our own world. We can't conceivably function properly if we chase every menace that crosses our dimension!"

"Cap may sound a bit self-centered," Iron Man said, "but he does have a point. Suffice to say, we feel you can wrap this up by yourself."

"Thanks, we appreciate the help you could give us," Reed said as he, Rob, and Jerry faded out on the cosmic treadmill back to their own world.

"Do you really think those kids can do it?" Arrowhawk questioned.

"I know so," Iron Man replied, "You see, Ultrazine #17 has been on sale for a few months in our dimension!"

"Whatever Happened to Matt Bucher" (con't)

Things are bleak at Fort Knox. The Dyna-Czar and his captives had already arrived at Fort Knox. He secured the use of an airplane hangar by teleporting all those inside into the limbo dimension. The glass bubble that the seven captives were held in had now transformed itself into a plexiglass chamber. All within were awake.

"Some of us are new here," Stan yelled from inside the chamber, "the least you could do before you kill us is tell us who you are and what you plan to do. Every villain has the common courtesy to do that!"

"I have no intentions of killing any of you, Mr. Orbson," the Dyna-Czar explained. "I do, however, plan to use my hyptonic brainwashing power on you. I guess it will be alright to enlighten you to the full details of my plot since you won't remember anyway. To begin with, though I call myself 'Dyna-Czar', beneath my mask I am truly...ERIC SCALZI, publisher of Dynazine!"

At that moment, outside the hangar, Reed, Rob, and Jerry materialized.

"Hey," Jerry exclaimed, "that sounds like that Dyna-Czar guy's voice in this here hangar! I think we've found Matt and everybody else!"

"I think you're right, Jer," Reed said. "We'll go in there and check it out. Rob, you stay out here to back us up!"

Rob nodded but how was he to back them up if they should fail, he thought. His confusion turned to paranoia when he heard Reed's and Jerry's screams following the sounds of one of the Dyna-Czar's force blasts.

"I'm the only one left," Rob thought to himself. "What can I do? Where can I go for help? There's no one in Fort Knox who would believe my story.

"Or is there?"

"Wonderful! Two more have fallen into my grasp! Now there is only one more intended victim to seize!" The Dyna-Czar seemed to be in near-ectasy.

"One more?" Carl said to the others in the chamber. "He must mean Rob!"

"Wrong, D'Angelo! I was not referring to that insignificant fool! Hanning means nothing to me!"

"Oh," was Carl's only response.

"I hope that the interruptions are over," the Dyna-Czar went on, "I'd like to get on with my soliloquay."

"Go ahead," the fairly silent Scott Macdonald said, "I just love a good soliloquay!"

"Thank you. I continue: You may wonder how I got my powers, which includes teleportation, force blasts, brainwashing, and other psychic powers even I have not yet fathomed. You see, I ordered one of those 'Kryptonite rocks' that are advertised in DC Comics and when I got it, I immediately took it up to my room to play with. On the way up the stairs, I tripped and it fell on the floor and got dirty. So I took it into the bathroom to wash off. But when I put it in the water, an eerie green glow filled the room. And the rock talked to me! It told me how it was part of an actual radioactive meteorite and how it was passing on its powers to me! After that, after I knew what kind of power I had, I knew I had to prove myself to all you other zine editors by kid-

FRANCIS MAO·72

napping you one by one. John Harris of Comic Book Collector, Matt Bucher of Ultrazine, Steve Hahn of Faber Publications, John Zupkow of Fantasia, Scott Macdonald of Inertia, Carl D'Angelo of Fan*Tastic, Stan Osborn of Blaze, Jerry Foley of Star Dragon, and Reed Sturdivant of Basic. All of you fan-eds posed threats to the success of my Dynazine so I kidnapped you to eliminate your zines and utilize your talents for the new, improved, Dynazine. I'm going to steal all the gold in Fort Knox to back DZ. It will have hundreds of pages, full-color covers--drawn by me, of course--and art and articles by all of you, some of fandom's best! Dynazine will become the bestest fanzine in the world!!!"

"You're crazy, Eric!" Reed shouted.

"You'll never get away with this!" was Jerry's yell.

"It's Osborn, not Orbson!" hollered Stan.

"Haha," Eric laughed, "Nothing can stop me now! Do you hear me? Nothing! Huh...what's that noise?"

Suddenly, the wooden wall of the hangar caved in. Through the hole came a U.S. army tank with David Heath Jr. and Rob Hanning at the helm. Eric was astonished, he didn't know what to do. He went for the laser pistol at his hip, but before he could reach it, the tank shot out at Eric. The Dyna-Czar reign of terror was ended. Eric Scalzi's master plan was defeated.

"Quick, let us out!" John Harris shouted from inside the chamber. "I can't take this anymore!"

Rob hopped down from the tank and released the others from the chamber.

"I'll be the first to admit that Eric was a lousy guy as the Dyna-Czar," Matt said to David, "but he was under the influence of a radioactive rock! You shouldn't have killed him!"

"Don't worry, Matt," David replied, "The tank was only set to stun. He'll be fine in an hour or so and all knowledge of this incident will be blanked out. He'll be back to his old self."

And thus it was with all the Ultra-Fen and the others involved in the previously described incidents. All are now back to their old selves with these accorances leaving little of a mark on their lives. Please excuse my verbosity, but it is very difficult to find a closing sentence for these long, drawn out, epic-like thingies. I hope the following will suffice:

THE END

FROM TRANSMISSIONS: EARTH

Hi everyone and welcome back to Transmissions From Earth. This time I want to talk of some of the more sensuous and savage females in comics.

First is TIGRA who had her own short-lived series in Marvel Chillers #3-7 She was the brainchild of Tony Isabella who created her back in 1974, ironically 1974 was also the Chinese Year of the Tiger! Tigra's origin and first appearance was in Giant-Size Creatures #1. At that time she was being called the Were-Woman, the counterpart of Marvel's Werewolf. However Tigra was never just Tigra, her name was Greer Grant Nelson who was once the superheroine called the CAT. I liked Tigra, because she was a totally savage female, she was more animal than human, and often-times she had inner turmoils over which part of herself was dominant. The animal in her or her human self. There were four artists who drew Tigra in her own series, Will Muegnoit, Frank Robbins, John Byrne and George Tuska. All four gentlemen drew Tigra in their own marvelous style. The stories were good and I enjoyed them tremendously. The main factors in the book's cancellation I think were that her book was immediately put bi-monthly (Marvel Chillers #3-7 were of the same

storyline) and readers probably weren't kept interested in it enough, though I liked the art, they shouldn't have switched artists every issue or so, and they had Red Wolf as the guest star for the book's entire run. What I could not understand was why have Red Wolf? If he was a popular character, I'd understand. But he wasn't and he also had a short-lived series a looong time ago. One good thing, though, Tigra isn't dead, she had a brief stint in the FF and was in MTU recently. Who knows? Maybe Tigra'll be back and sooner than any of us think!

Female number two is VAMPIRELLA. That sexy, long-legged, bikinied vampiress lurking in the pages of her own mag by the Warren Publishing Company. I really don't know why I like Vampi (you see, we're really close, so she lets me call her that!). She is sexy and the idea of an alluring female vampire is more entertaining than the regular, every-day, bite-em-in-the-neck vampire. The best artist for Vampi I think is Jose Gonzalez. He has a special talent of drawing exceptionally beautiful women. Sometimes the stories aren't so hot, and they're always fighting the same villains, the followers of Chaos. After eighty issues, you'd think that they'd be done with them already!

The third and final lovely I wish to speak of is Red Sonja, the She-Devil with the sword. Originally, I was not a fan of Sonja, I just liked Conan and that was the only barbarian comic I would read. Another reason I didn't like it was because of Frank Thorne's art so I didn't follow it regularly. Then, after the book was cancelled, I went back to it and a sudden surge of new interest struck me. Why? I don't know. Maybe because I was older and more mature. Well, whatever, I got every issue of Sonja's book including Marvel Feature #1-7 and reread the entire thing and loved it! Although Frank's art wasn't the most ideal, I still liked it. Whenever I think of Sonja, I think of the one drawn by him. John Buscema + Tony Dezuniga's Sonja was also very beautiful. I hope Sonja will soon become a regular back-up feature in Savage Sword and when the time's right, the red-haired she-devil will return!

Well, that's all, any of you out there also fans of these ladies? Or are you fans of others? What new subjects would you like to see brought up in my column? Do you agree or disagree with my views? Let me know, OK? I'd like to hear from you! Thanks to David A. Patterson and Jon McClure who answered to my 1st column in UZ #15. I'd like to hear from you! Write me at: Apt. 4-D 416 Benedict Ave/Tarrytown, NY 10591

Francis Mao

An Interview with Doug Moench by Reed Sturdivant

(This is the conclusion of our interview with Mr. Moench.)

SAP: Do you know the way to San Jose?
Moench: That was one where I tried to combine militant forces.
SAP: And a classic it will remain. Master of Kung Fu is a super book that has been very quiet in fandom, but seems to be building a silent following.
Moench: That's why it's been quiet. But anyway, it probably would not be accepted if they really went on between issues.
SAP: Like what?
Moench: Look at the facts: you've got a martial arts master mingling with a bunch of homosexuals. That's why Shang always trips out on those mindless

Marty 79
Anderson

mutterings that should not be confused with philosophy.
SAP: Homos in my favorite book!!?
Moench: Actually Shang was brought up to be one. Do you think he can endure all that pain for no reason?
SAP: Well, I didn't think that it was by taking it by the hour on the tower of power. Anyway, let's move to something else. Who influenced your work?
Moench: Without a doubt it would be Harold Robbins, no relation to Frank.
SAP: But his works are the ultimate in smut!
Moench: Yeah.
SAP: I know you don't like to discuss it, but I happen to know that you think someone is out to get you.
Moench: His name is Len Thurlo. I've posted a reward of seven pages of Zeck's work from MOKF for Thurlo's apprehension.
SAP: But then again Reed Sturdivant might be the villain.
Moench: We'll drown him in Lake Denny.
SAP: Getting back to your writing skills, those in Shogun Warriors are not the greatest. I know your hair has a lot to do with it, but I think this series was doomed from the start. Even Medusa would have trouble with this.
Moench: You have to realize that Shogun Warriors is not a continuation or collection of stories, but a concept. I'm capturing the essence of human-controlled robots. As for the audience enjoying the monsters that have a knack (watch out, Carl) for popping up in the book, I don't want them to. I want them to be repelled and scared by them. I know that I truly tremble as I type out those evil scripts. Herb Trimpe even asked me once to tone it down. He had said that he would drop the book if I didn't. Well, naturally every writer longs to work with Herb, so I did clean up my act a bit. If you ask me, I think Mr. Trimpe draws at night and it is just too much for him.
SAP: Those monsters don't scare me none.
Moench: Consider yourself one of the typographical errors of life, then.
SAP: What book would you like to try your hand at next?
Moench: The Howard the Duck magazine by all means. I just had a feeling Howard had be quaking Beverly. The thing I didn't know was that she wanted him to!
SAP: Seems to me that Mantlo feels obligated to include nudity. You know, nudity for the sake of selling comics. Will it ever change?
Moench: Rust never sleeps, but I don't really think Bill was obligated to insert nudity. Sometimes nudity is necessary. Remember the barrier-breaking issue of Marvel Preview featuring Starlord?
SAP: Then it was necessary, but we're talking about Howard the Duck. To avoid another lecture in which you would expose my inadequacy, I'll let it slide. Anything else you would like to do in the future?
Moench: Maybe write more comics about buildings and food and also overcome my fear of comics.
SAP: Before we leave, would you like to deliver some final comments?
Moench: Just that I hope every eligible voter turns out to the polls in '80 and puts Kennedy in office. America needs a hero. When we do elect him, then we've got to protect him from the loonies who hope to bat a thousand with the Kennedy family. Comics are going to get better and from that promise can evolve all the hope fandom needs to exchange. For the first time in years, sex will not be an expression of rebellion, but of love. Playboys will go on sale to minors. The harder stuff like Hustler won't, though. There isn't anything wrong with the future. Don't live under the illusions presented above. If you've got some money saved up, spend it now! Our Alpha and Omega is near in all his glory.
(Note from Reed: This may or may not be the last appearance of SAP in UZ. You get to decide. Send Matt your vote of Stay or Get Out and base your vote solely on this and the previous installment. This is very important: Don't be afraid to vote Get Out. But then again, don't vote Get Out as a joke either. Please be truthful)

POLL

It's been about half a year since I've had a poll (probably longer), and I once again would like to know your thoughts. I would like everybody to answer this poll so I can get an accurate idea of what you like and dislike, etc. The results on this poll will have a strong affect on future UZ's.

1) The column I like most is: _____:
2) The column I would like to see removed is: _____:
3) I would like to see (more, less, the same) amount of InterFan art.
4) Do you mind if I have one pro illo per issue?
5) Would you mind being cast as a member of the Ultra-Fen in a future story concerning this group?
6) How many pages of letters should be featured per issue (1-10)?
7) What would you like to see more of in UZ?
8) What would you like to see less of in UZ?
9) Who is your favorite artist in Ultrazine?
10) What is your favorite fanzine (besides Ultrazine)?

Thank you!

Writer's Info Column by Matt Bucher

What this is here is what the Artist Info was. You see, I've decided that there is no reason that one column can't feature an artist one issue and a writer the next so I've decided that each issue will be that way with this issue being an article on Denny O'Neil.

DENNY O'NEIL

Denny O'Neil is perhaps one of comics' best writers in the whole history of comics. For the past 10+ years, Denny has put forth his best effort and has singlehandedly earned a name for himself.

He was born Dennis O'Neil on the third of May in 1939 in Clayton, Missouri. Denny got his start as a Marvel assistant editor in 1965. Apparently Denny didn't feel that this was the right job for him as he left his job there shortly thereafter. After he left Marvel, Denny went to Charlton.

There Denny did work for the then editor Dick Giordano. He did all that work under a pen name of Sergius O'Shaugnessey. A little self-satire was presented in Detective #487 in which Denny wrote a story about a young ambitious writer named Sergius who kept trying to get an interview with Batman. Anyway, while at Charlton, Denny worked on a whole line of superhero and adventure books. One of his most highly acclaimed books that he did while he was working there was a story called "Children of Doom", which was a spooky story that dealt with the after-effects of a nuclear holocaust. This, I guess, was a sort of premise for the "social consciousness" stories that Denny later worked on in the future when he was working for DC.

When Dick Giordano moved to DC from Charlton in 1968, Denny went along with him. There, in his early years, Denny literally wrote dozens of different stories for many different books and characters. He wrote for such titles as Justice League, Creeper, Atom, Hawkman, and many others. Now these stories were good, but

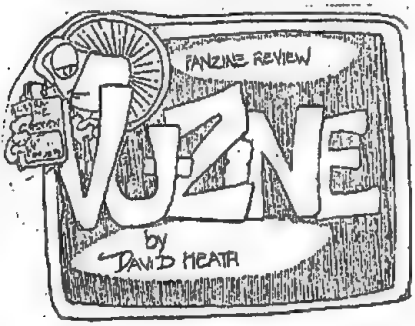
"Writer Info Column" (con't)

history sometimes repeats itself and this was the case with Denny. How? Well, his best work at Charlton was his relevant stories and when he came to DC, he was given the chance to do that same sort of story in 1970. The title he would begin scripting was Green Lantern, a title that had recently begun to sink saleswise. Apparently GL editor Julie Schwartz decided there was nothing to lose, so he decided to try something new to DC comics... realism and "relevant" stories. This was new to DC at the time.

The books started in 1970 and were, to qoute, "instant classics". Denny was not bounded by any restraints and could do what he wanted to and the end result was fabvlous! Denny's hard-hitting scripts were perfect and Neal Adams' realistic style worked perfectly together for the icing on the cake. What kind of realism was dealt with? Slum-Lords, Jesus-Freaks, Pollution in a high-degree, and *gasp* drugs! And what's more, Denny's stories on drugs even spotlighted Speedy as a "junkie"! Unfortunately, this series was cancelled after two years. But since then, Denny has been considered by many (myself included) to be one of the best writers ever.

"Change" was a word that showed through Denny's books a lot back then. He revamped Batman into the mysterious, dreaded detective that he once was. Also Superman and Wonder Woman were in line to come up.

When I originally wrote this, it was before I had heard that Denny was going to leave DC. When I heard this news I was shocked. Denny has always been one of DC's best writers. Now with him gone (you won't be able to tell he's gone for a few months since DC always works so far ahead schedule), DC will be suffering for it.



Recent months have shown an increase in the continuing downward trend in the publication of fanzines. With Steve Streeter's decision to drop his superhero line of zines and maybe all his Paige Comics concepts, I'm reminded of how many of my fanzine publishing friends who were active when NS first came out no longer publish. Dan Watson and Galactic Enterprises is just one example. I hope many new fans rush in to fill in the gaps. Well, only the future will tell, till then the reviews will be XLNT, Very Good, GOOD, FAIR, and POOR (The addition of a VERY GOOD category is based on a suggestion from Scott Macdonald, thanx Scott).

Filthy McNasty continues the saga of his stripzine hero"City God" in Cosmo Star II #2. 30¢ gets you 16 pages of a 4½ X 5 mini-digest offset zine. The printing is good, but the storyline is a bit too Marvel for me. Nasty has a truly unique artistic style as far as I'm concerned and this is evident in this strip. It adds to the story where the obvious Marvel style plot detracts. Now don't get me wrong, I have nothing against Marvel or the many stripzines who owe their existance to the irreverant plot-lines and dialogue you find in their hero-pandering. It's just that I feel McNasty should seek his own plotlines and maybe search more into the macbre to stregthen his style and set it off from the everyday. For 30¢, CS II #2 is GOOD. The story of City-God is explored in a little more detail but you must wait until next issue as the story continues. The art is well done by McNasty with a good cover by Steve R. Bullock. Nasty/2373 Oregon Ave/Long Beach, CA 90806

As a member of TFN, it's my right to receive a complimentary copy of zines by other members. One of the best that I've gotten lately is Jay Van Bockel's The Fan's Zine #8. This is an XLNT fanzine. In it is a must that you get

THOSE
CUT MY
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SQUADS, BUT THEY CAN'T
MY POWER! NOW
OUT THERE AND
MAUL!
POP!
ZABEL
HERRING

a hold of Dave Taeusch and ask for a copy of the Prisoner Newsletter. There are eight issues out that I know of and each is chock full of fan commentary, facts, and speculation on the series. Also enclosed are notes on P McG's exploits before and after the series. I have always been known to say that the Prisoner was the best SF series ever to hit the airwaves because of its intellectual content. Everything wasn't pointed out to the eight year old audience as our Star-Rogers: Galactica-Wars does. If you agree write: Dave Taeusch/PO Box 1327/Midland, Mi. 48640 P.S. Dry-Bones, a fanzine about the Prisoner, will be out sometime in the near future from Steve Streeter and myself. Look for it please.

Here's some news that may be of interest to some of you. The aforementioned Steve Streeter has informed me that after that fiasco at Chicon, he is dropping his "superhero" line. This includes The Astounding Xyloman, Paige Profiles, etc. Steve plans to continue mainly on his SF titles: The Outer Limits Newsletter, Dry Bones, and the publishing work he does on No Sex. He is even dropping the "Paige Comics" marquee and is looking for a new title. Paige has been around for awhile and this loss will be felt by some. With Dan Watson fading from fandom, Jim Saldana dropping, and now Paige, it would seem that the stripzine is slowly dying around fandom...by the way, what have we heard from Full Circle or Brian Flynn?

Early I expressed a bit of disappointment with Mat Kramer's Artists' Showcase #1. The reason was that I felt it failed as a showcase for good art and the printing was sloppy for a "showcase" of good fan art. With number two of TAS, we get a 20-page wrap-around offset package printed on 17 X 11 dark salmon paper. The layout of this FAIR attempt at artistic expression shows a little improvement, but I'm still disturbed by the way TAS showcases the art. The letter and editorial pages are typical for a fanzine so I won't comments on them other than to say that for the sake of space (and neatness), Mat and Barry might consider reducing the type-written text to make it a bit more pleasing to the eye. The critiques of the presented art are still inane in my opinion, for example: For a dreadful mechanical piece by Ed Wargo, we get "Good perspective with space above, land below. Vehicle resembles a face, shading on "ears" is nice. Somewhat simple, but still good." Now I agree that you should cut the fans all the slack they can get, but this "critique" of random inane comments is ridiculous. Mitch O'Connel has submitted several impressive pieces to this effort and one of his best is on the cover. You'll also find art by Hatton, Bob Goodbread, Francis Mao, and Ed Wargo: O'Connel is definitely the pick of the bunch. TAS also includes some reviews of professional artist as their work appears in comics. But as they are merely fleshed out "critiques", I don't recommend them for people interested in such things. What TAS needs is more art by good fan artists, One reason they don't get them is the "theme" seems to be superheroes. I know that I'd submit to TAS #3 if the theme wasn't DC superheroes. 50¢ to The Artists' Showcase/88 Many Levels Rd/White Bear Lake, MN 55110

Eric Scalzi has really stirred the pot by coming up with a GOOD issue of Dynazine. Though flawed, DZ #6 has shown enough improvement from past issue for me to say Eric has a chance (remember how many issues it took UZ to get off the ground Matt?). DZ #6 is 32 xerox pages with a burnt orange offset wrap-around cover. The inside front cover by Gilbert Hernandez is excellent with a beautiful hero rendition. The choice of this over what is on the cover ("to the Golden Age" by Moore) is either a mistake, an error in judgement by Eric, or an attempt to be poetic. I hope it is the latter. I've seen Moore's work before in IMAGES and there is definitely a poetic style here. DZ #6 features a day-late-and-dollar-short review of Superman the Movie, that tells us everything you already knew about the movie; then Souza continues the saga of the Micronauts in a well-written article. The John Carter of Mars comic is covered by Eric himself and Jim Crawford defends (almost respectfully) Battlestar: Galactica. The art consists of spillos by Heike,

Bert, Heath (?), and others. Hartman contributes a full centerspread and, of course, the horrible Phazor vs. Red Prism. I'm sorry, but inks by Souza only improve this Marvel-style a little. $1.00 gets you the digest size zine at: Eric SCalzi/8 Palmer Dr./Canton, Mass. 02021 If anyone wonders why I rate it GOOD, it's because the package is well organized and it has a table of contents. I forgot to mention spillos by Hembeck and O'Connell.

Lloyd Lawrence's EXCELSIOR is a fine example of the basic fanzine. #5 is 24 xerox pages that focus on Spider-Man. The cover is by Lawrence and it's only fair. In fact, even though the zine is very well laid out, the mainstay of the zine, the articles seem only fair. Because LL stays primarily on one subject, you'd think he could go into depth in his reviews. "A New Spider-Man Era" by Lloyd Lawrence is the feature article and couched in the guise of an indepth study of the new direction of the Spider-Hero is mere rehash (and not very good) of the plots from 186 on. I have nothing against Excelsior, but if you're a fan of Spider-Man, you know everything he's said in the plot rehash and if you're not, you don't care. Hard words, eh? #5 also features spillos by John Harris and Nasty. There is an inane interview with Jay Van Bockel by Lloyd that is definitely not for you Fan's Zine fans; but you can find when and where he was born. There's a checklist of TFN and the continuation of an SF story called "The Time Travelers". LL needs some variety here and realizes it. In his editorial, he says he's looking to a new format to include variety and more art. 30¢ to Lloyd Lawrence/Box 459/Claverack, NY 12513 Excelsior #5 is FAIR.

MINDROT #15 is out. I'm glad I've included the new review category "Very Good", because that's what this issue is. The layout of the zine is still superb. As always, this issue has articles focusing on the "Fox and the Crow" cartoons. My only complaint is that the page count seems to be slipping each issue. I can understand why. The price is $1.50 for a 30+ quality offset page digest package with color hardstock covers. It's not easy to put together and very expensive, so the earlier MR's could cover a whole variety of subjects...lately this hasn't been the case. Still, if you want up to date information on Animated Film, write: David Mruz/3112 Holmes Ave South/ Minneapolis, Mn 55408

I'll only mention this one briefly. DEMURA is a pictural joke book by Carl D'Angelo and Francis Mao. The xerox digest zine places your favorite superheroes in funny situations. It's FAIR, some work needs to be done on keeping the pages together. There's no table of contents or editorial to explain the concept, how to sub, whether there will be future issues, or where to mail for info. It was obviously done for fun and is...guess what happens to Captain Marvel when's he hit by Black Lightning. Carl D'Angelo's address is: 10 Romar Ave./White Plains, NY 10605 Heck, it's only 25¢, write him.

Matt had Rick McCollum write me with samples of his fanzine HORDE. Frankly, I found HORDE's 7,8,9,12, and 13 to be absolutely fantastic. XLNT to the 10th degree. What Rick does with his 8 page digest high quality xerox issues is very reminiscent of the early underground

Ahhhh...
STAR REN
Anderson

"Fanzine Reviews" (con't)

comix. Rick may not like me for saying that because the overt sex and violence of the undergrounds is not there to an exaggerated degree. But the attempt to communicate concepts is. The stories are set in America after a nuclear holocaust has destroyed society as we know it. Some people cling the to the drug-ridden past, and some people merely cling to life. The interesting highly literate was Rick narrates the stories set off the bleak sometimes bizarre illustrations. This is real SF done in a panel art format. My favorites were the stories concerning Father Gideon and his attempt to carry out his glorious mission of galactic rule. It comes out twice a month. Throw 50¢ at Rick McCollum/1718 Cedar Apt. #5/Cincinatti, Ohio 45224

I have not received my monthly copy of the Alpha Centuri Newsletter... maybe that's why I'm in such a bad mood. In its place I've got the newsletter of N3F (Nat'l Fantasy Fan Federation). If you are an ardent SF or fantasy fan and convention goer, I suggest you write these folks to find out how to join the organization. They manifest themselves in fitfol discussions of Star Trek, Battlestar: Galactica, Star Wars, etc. At the recent Northamericon, 2/3 rds of the happenings revolved around N3F. For questions I suggest you write Owen K Laurion/1609 Roma Ave NE/Albuquerque, NM 87106

This many reviews ought to keep Matt and anyone else happy. Recently I saw a criticism of my review column in another zine. The reviewer lamented my tendency to "list" what's in a zine rather than do indepth comments. Well. what do the rest of you think? Frankly I don't care. I'm having fun and don't plan on changing my style. Later B.C.N.U. David Heath Jr./HHC 4-37th Armor/Ft. Knox, Ky 40121 Send me your zines now...free publicity!

an exploration into dual psychology by D'Angelo and Denny Lake

"Do We Need the She-Hulk"

Carl: Life is a play. And I love plays. I'm an actor and I've been in many plays, but life's been the best of the lot. I've got a good director, y'know.

Denny: No, I don't know and I hate it when you say "y'know". What I want to discuss is our origin of Nighthawk in UZ #16.

Carl: What about it? I liked it.

Denny: I just thought I'd explain how both of us did it. How I worked long and hard to research the information and gave it to you to put in acceptable form. Then you chose to ignore whatever bits of information you wanted to and camouflaged the actual origin under that silly stuff of yours you done call "prose".

Carl: I reiterate: I liked it. But what about what it says under the logo up there? The question of the day is "Do we need the She-Hulk?" Aren't we gonna talk about that, too?

Denny: Yes, we are. I toss the gauntlet to you. What are your thoughts on this new Marvel comic which is supposed to have a first issue origin by Stan Lee and John Buscema?

Carl: Well, I don't like the basic concept of a "She-Hulk". It lacks originality--like Supergirl, Superboy, Superdog, Supergoldfish. etc. It's just

another way to make big bucks, by exploiting a popular character. The first issue should be interesting if Stan in fact, does write it. He might have a ghost do it, like with the Spidey newspaper strip. John Buscema does not impress me terribly, but he doesn't offend me either. She-Hulk is still a lousy idea for a character.

Denny: Universal Pictures doesn't think so. As a matter of fact, they were going to do a spin-off from the Hulk TV show featuring a female version of the character, allegedly. Marvel has to put out the book to protect their interests. This is not a question of artistic integrity, it is a question of business. Comics are, above all else, a business. Fans tend to forget this fact and start bitching when their favorite books are cancelled, books that only ten other people probably like.

Carl: First Marvel was paranoid about Spider-Woman, now She-Hulk. Are they going to "protect their interests" in all their characters? Are we going to have to put up with Mrs. Fantastic, The Woman Torch, The Thingess, Iron Maiden, Scarlet Warlock, and other such absurdities? I suppose Marvel isn't worrying about Invisible Man, and they've already got Ms. Marvel, Thordis, and Miss America covered. I sincerely doubt that they couldn't win a court case if a "She-Hulk" TV show came about anyway.

And yes, comics are a business. But even as a business, there should be some degree of integrity. People do not turn comic pro for the money, that's ridiculous. Fans go pro out of love for the industry. Those people should not be allowing She-Hulk to go into production.

Denny: A business must make money. If She-Hulk or Spiderwoman will make money; they must be produced. There was however, some of your artistic integrity in the Spiderwoman case. Marvel has repeatedly stated that there was never any intention to turn Spiderwoman into a series. But when the sales reports came back...

Carl: And I repeatedly state: BULL! If Marvel didn't think that a Marvel Spotlight starring a character named Spiderwoman wouldn't sell a few zillion copies, then they are all imbeciles. They could ship out 32 blank pages and stamp "Spiderwoman" on them, it would sell! If high sales reports "forced" Marvel to make it a regular series, then they should have expected it all along.

Denny: At least Marvel makes their money by creating new characters and not by putting the same old characters into a dozen different comics each month like DC.

Carl: NEW characters? She-Hulk is not a "new" character. It (and I choose the term "it" carefully) is merely a recycling of an old character. It's a disguise, a deception. Even the origin is as old as Moses. Great scenario: a girl needs a blood transfusion, Banner gives her some radioactive blood, lo and behold, she gets some of his power, per usual. I thought Stan would at least try to come up with a more interesting premise. I guess he figures, "Why work? It's a cinch to be a hit!"

Denny: But what about issue two and after? They're supposed to be done

BOB
WRIGHT '79

opinions of fans, there's no point in our working at all.

All we ask is the same treatment given any other fan artist. If our work is good, please look at it and enjoy it; if it is bad, let us know and perhaps we'll improve it. Our goal is to entertain and perhaps enlighten a little bit but we cannot know if we've succeeded or failed unless you see our work and tell us. We work for you. Stay Happy everyone,

Jim Bertges/1332 Currant Ave/Simi Valley, Ca 93065

((Well, fans, you've heard what Jim has to say, what do you say now about InterFan art? Please cast your vote on the poll this issue, OK? --Matt))

Dear Matt,

Some biased, arrogant, holier-than-thou opinions of UZ #16; COVER: Nice, not the background men do not fit in smoothly with the nexus of the illo (WW and the punched man). They are out of perspective and non-contiguous. MICRONAUTS ILLO: Nice layout but it would have been much better if Nasty had inked himself. Heike and Nasty just don't fit-their styles are too dissimilar. B.D. MARCINKO INTERVIEW: Jerry Foley did an excellent job in this obvious high point of the ish. The conversation brought out a few points about AFTA and Bill-Dale of which I had been hereforwith unaware. Hopefully there'll be more of his fan interviews in the foreseeable future. TFE: Fran hit on a good idea of concentrating his column of SF in comics. Unfortunately he just touched lightly on everything. I would like to see him probe more deeply intc some of the subjects he brought up. For instance: Fran could have literally done pages on Doomsday +1, Space: 1999, Logan's Run, etc. BOB WRIGHT'S GA was fine, but he needs to work on hands and feet. He should also try some experimentation with a brush. A deftly handled red sable can really enhance an illo. RH QUIZ: These furshlugginer things are getting harder and harder each succeeding ish. The only answer I'm positive I'm correct on is the answer to #4...Fred Flintstone, right? CURRENT CINEMA: One page out of a 48 pg. comics fanzine is just about right. Brian's doing a very good job but... more cartoons! HEIKE: Hands fair but that face is fantastically demonic--love it! CARL D.'s & DENNY L.'s SPECIAL GUEST ORIGIN on Nighthawk is the kind of origin I'd like to see regularly if you must have them. Not until I read it did I realize that I didn't know his origin. Try and delve into some more little know but contemparary heroes (i.e. Darkstar, The Stiltman, etc.). STRICTLY A PARODY was OK but not as good as some of his earlier efforts. I like the idea of "exploiting" a current happening but Reed just didn't make this SAP interview very easily understood. VU-ZINE is OK, too, but David Heath needs to inject more opinion into his reviews (like why exactly he didn't like my cover on Inertia #27). Has he yet attempted a 1-10 scale (or the equivalent)? That might help, too.

Jon McClure's BATMAN ILLO was just fantastic (except for the left foot)! It is amazing that this chap can draw something this smooth and free-flowing directly and without the use of a layout. I've seen a lot of Jon's art and this is one of his definite best (so far!). Jerry Foley and Ken McFarlane's NOVA ILLO was OK. Nice layout and basic postioning but too sketchy. ARTIST INFO is fine when you have the space, Matt, but I would rather see an opinion column in its place. STEVE HAHN'S BOOK REVIEWS were very good. I'm looking forward to his Silmarillan review. How about some of Harry Harrison's books (Skyfall, The Stainless Steel Rat Wants You, etc.)? J.M.'s IRON MAN illo looks nice at first but with closer scruting is a bit misshapen. A nice effect, tho'. The TARANTULA ORIGIN I could live without. The space could be put to better use (like a longer lettercol). The CARTOONS (never use more than a page or so in one issue) were good but Foley's Star Trek one was excellent. Why don't you try to split them up instead of keeping them in a bunch?

About my column: Firstly, in my haste to scribble the column down, I neglected to mention how much I enjoyed Englehart on Batman--the most. Secondly (and also because of my haste), I didn't realize just how many DC's I put down and just how few Marvels. It was purely unintentional! (I think...)

"Ultra-Talk" (con't)

Anyway, what I mean to say is that, in my opinion, DC has put out the very best in comics while also the very worst ('twixt Marvel and DC). Marvel has had many top series, Avengers, X-Men, Micronauts, MTIO, MTU, Conan, and superlatives writers and artists like Byrne, Adams, Smith, Ploog, Perez, Starlin, Michelinie, Gerber, Claremont, etc but the very best DC's. Englehart/Rogers/Austin 'Tec's, Gerber/Golden/Heath M.M.'s, Adams work, Wrightson etc is just a shade above Marvel's best. I only wish that DC had more fine efforts such as those...I might be a DC fan then. I do, by far, enjoy Marvel to DC currently but prefer labeled, if I have to be, not a Marvelite but a Comic Connoseur.

ANDERSON'S STORM is much better than last ish's Warlord/Tara. The face & hands are thin but overall an excellent illo. WHTMB is getting better and better! I can't wait for the next installment. FRAN AND SANJAYAS' Dr. Fate was pretty good but a bit too scratchy. FRAN'S GL was pretty good, too--esp. the legs. He is definitely improving. RICK McCOLLUMN'S WOLVERINE was verrry nice! I'd like to try my hand at inking his pencils sometime. The DELAROSA/IRO ILLO was kind of plain but still good. THE HARTMAN THOR was fine, too, but a bit too cartoony. He ought to experiment with brushes. BOB WRIGHT'S back cover was also OK. Sketchy, yes, but OK. And finally I come to the last two Heike (HIKE-EE) illos...FAN-DAMN-TASTIC!! That Spectre is especially impressive. Whew, is that everything? I hope so.

Never Trust a Pickle,
Ed Hatton/5 Buchanan Dr/Havelock, NC 28432

((I hope you all listened to Ed's comments as he made some interesting comments. Note the longer Letter Column, Ed, happy? --Matt))

Matt--

Did you know that, to my knowledge, Heike has never had a cover for UZ? Wasn't Mark voted favorite UZ artist? Well, why haven't you used one of his illos for a cover yet?? Same goes for centerspreads!

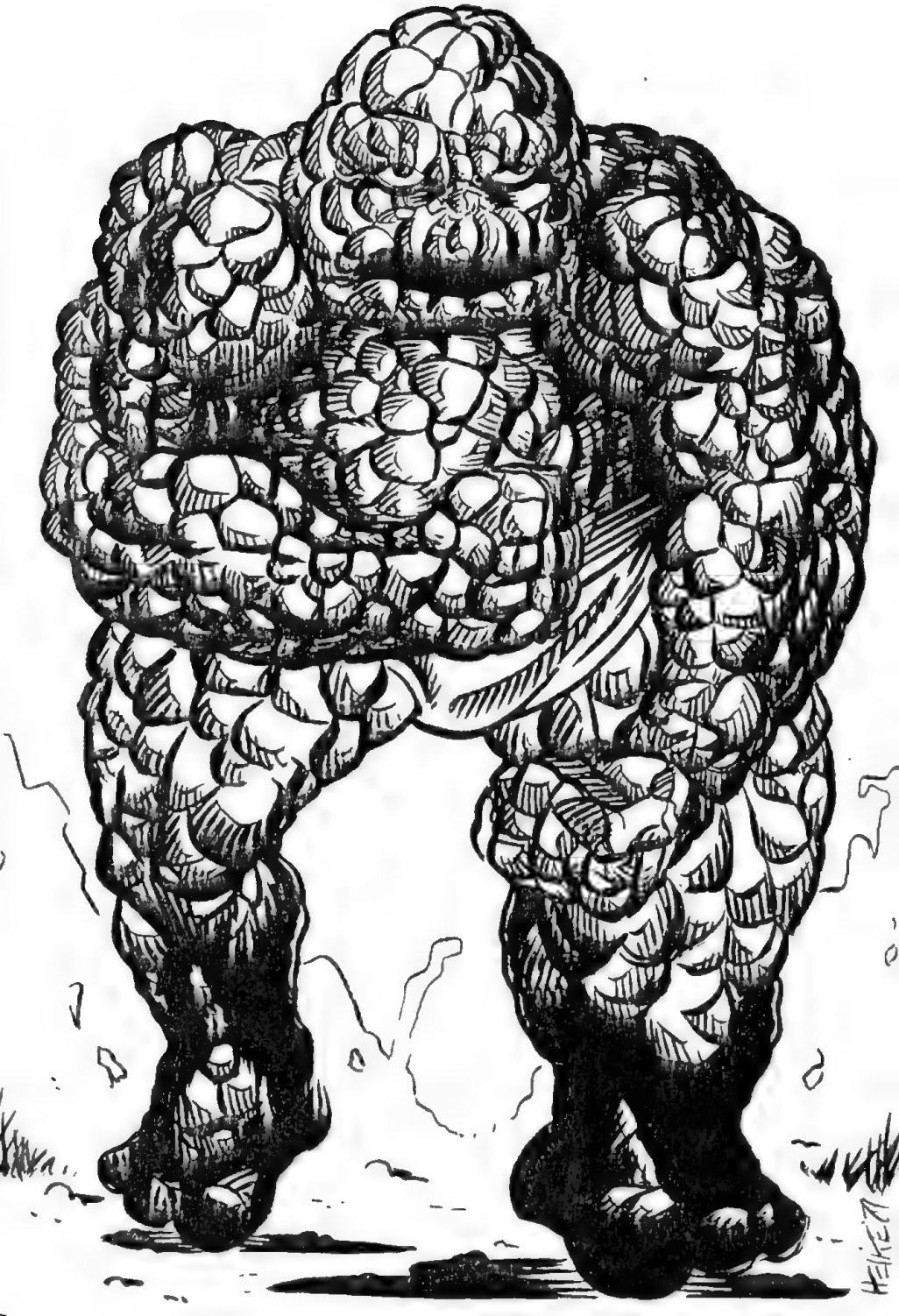
Jerry Foley's fan interview was good. It's a nice idea, and hopefully it'll continue as a regular feature.

I'd like to say something about David Heath's review of The Artists' Showcase #1. Dave, most of your comments were valid, and probably would have been helpful had I read them sooner. I'd appreciate it if maybe you could just give me a copy of your review. Maybe that's asking too much, but at least that way I can see what your thoughts are of an issue before another has already been printed. Thanx!

I liked the cartoons, but why don't you mix them in instead of having them all on the same page?

I think Transmission From Earth should become a Hembeck-like column. Fran's a super cartoonist, and it would it would look really sharp that way.

A side note to Bob Wright: Bob, why don't you try having some other fan artists ink your stuff? I don't really like your inking style, and I think some of your drawings could look really nice inked by someone else.



"Ultra-Talk" (con't)

Also, Matt, thanks a lot for mentioning the Collector's Club.
Take it easy,
Mat Kramer/88 Many Levels Rd/White Bear Lake, MN 55110

((Mat, the reason I've never had a Heike centerfold is because Mark has never sent me any illo larger than 5½ X 8½. I'm not saying he has to, hell, I'm glad he'll send me anything and don't wanna get pushy. The reason I've never had a Heike cover is that most of the illos he sends me are the wrong size with no leftover space at the top for a logo. Comprende? The cartoons are now spread out. Transmissions as a Hembeck-like column? I'll have to ask you fans if that's what you'd like to see. Is it? One comment here: The next letter by Scott Macdonald was 2½ pages long so to give space for other letters I had to edit some parts of it, OK? --Matt))

Dear Matt,
UZ #16 was nice.
Scott

((Only kidding! True letter proceeds this note! --Matt))

Dear Scum (Well, it catches your attention better than "Dear Matt"!),

I like the idea of a heavy stock cover but I wish they were white. But if you must use color, well, I'm not gonna stop buying UZ because you did.

The printing this issue was rather light and hard to read in some places. For Jerry Foley's column, people I'd like to see (read?) are: Reed Sturdivant, Mark Heike, Matt Bucher (?), Steve Streeter, and David Heath Jr.

With such low rates for your ads, with such high response (Better than TBG for me!), I think you have the right to reject ads if they are sloppy.

Art: My favorite piece was McCollum's Wolverine. It was beautiful! The Heike/Nasty illo was interesting, but Heike is really much better inking Heike. Bob Wright is turning (finally) into one hell of an artist!

Jon McClure turned in some good illos, esp. Batman. Foley and McFarlane's Nova was the art low point for me. It looked a bit awkward. However, it was still pretty good! I heard you paid for the two Anderson illos (#15 and #16). They're alright, but I can think of better artists to spend money on. Sanjay Saxena does such fine line inking that xerox can't do him justice. The Delarosa piece didn't jump off the page screaming superiority the way most IF pieces do. GH's Thor was typical Hartman, good. Fran Mao did an above the norm job on the Green Lantern. Great piece!

By the way, Jerry did a good job of interviewing Bill-Dale, my only complaint is that the interview should have been longer.

I think Francis Mao could use some polishing up on his writing, although he did bring up some good points. I like Battlestar: Galactica, and I'm not sure why. I now like Star Wars, it all of the sudden has turned into a respectable book. I was sad when Logan's Run was cancelled. Doomsday was XLNT for Charlton, GOOD otherwise. I haven't read a copy of Shogun since #3. I just didn't like it. I used to hated Godzilla, too. What do you think of ROM? It surprised me much in the way Micronauts did, it was good.

I liked Current Cinema better when it was hand-written. More personality somehow. I liked Denny and Carl's origin, despite the fact that I really am not too thrilled by origin columns. Carl is starting to develop a style I like. Or is it Denny Lake that pulls it through? OR is it Doug Haze?

Gee, I'm sorry to say it, but R.S.'s SAP was no longer a parody. It seems more like a real interview now than a parody. Please go back to your old style Reed. I liked the length of DH's Vu-Zine. However, his review of Inertia #2 bordered on ridiculous. He said that every major feature was mediocre, and then went on to say Inertia was still good.

Most InterFan is really great stuff. I now like to use a good amount of it in Inertia. It can only help the image of a zine. Inertia, anyway.

Go ahead and write about yourself in UZ! See if I care! MOM! Matt's picking on me again! Reed Sturdivant must be the villain in WHTMB! I never trusted that shifty character anyway.

Goodbye!!

Scott Macdonald/6697 E. Shadow Lake/Lino Lakes, MN 55014

((First I will correct you on the Bill Anderson art thingy. I paid for the first illo and decided that I couldn't afford to pay artists anymore. Then Bill wrote Back and started sending hordes of art each package and for free! Everything in this issue by Bill was free and I have a dozen more illos too waiting to be printed! Also, the part about me talking about myself in UZ was pushed out of this issue. Next time, OK? And what kind of questions would you like to hear me answer next time? Give me some examples! --Matt))

Dear Matt,

UZ #16 was a good issue. Nothing I hated in the way of art and article but a few comments nonetheless:

DHJR: I think that you're usually pretty fair, but in UZ #16, in your review of Inertia #2, you mention "a fair story by Carl D'Angelo". Now this confuses me. What I wrote was NOT a story and I wonder why it was only "fair". You seem to be not too thrilled about most of the issue (except for a couple illoes), but you still gave 'Ertia 2 a GOOD rating.

Matt: I really think it was in poor taste the way you constantly interrupted Ed Hatton's "Another Column, Yet Unnamed". What you added did not seem to be of an great import to the column. I also thought your addendum to the column was unnecessary. All you did was agree with Ed.

Also, try not to bunch up the cartoons. It takes away from their effect.

Son of Also: C'Mon Matt, three Heike illoes in one issue? Plus one more that he inked. Personally, I don't like to be oversaturated with any artist's work. Sure, Mark is good, but I'm gonna get sick of his work if this keeps up.

Hey people again, I'll be at the November Creation at the Meadowlands Hilton in New Jersey (what a place for a con. GAK!) Look for me. I'll be wearing a black Beatles or Billy Joel T-shirt or a yellow Steve Martin shirt. I'll probably be wearing a white "Ask about NLSFAS" hat. One suggestion: Don't ask.

Just a thanks before I go: I really appreciate Matt letting me use the letters page as a bit of a soapbox. Thanx, guy. I'll let you come back to my house someday.

Who is HE and when is HE coming? (sounded like some sort of religious message to me).

I don't believe in kings,

Carl D'Angelo/10 Romar Ave/White Plains, NY 10605

((OK, Carl, some comments back to you. I may be able to understand your anger at Dave calling your contrib a story but when you said you didn't know why it was, quote "only fair", that sounded a bit egotistical. Whether it was "only fair" or not is Dave's opinion when it is his column. OK? And I'm sorry that I kept interrupting Ed's column but that's the way I've done Ultrazine for about 19 months now and it would be a tough habit to break. And as to why I added what I did, well, that was to let Ed know that he wasn't alone in his views. Sorry about the three Heike illos but I will always print what the fans want, no matter what. What do the rest of you say, more Heike? Or less? How many Heike illos per ish!? Tell me.--Matt))

Dear Matt,

This letter is only to inform you that I am ignoring you fanzine in case you didn't know.

Sincerely,

Roy Thomas, California

करक के गे
FOLEY/KEN R. MCFARLANE '99
बउग जपफ केगे

"Ultra-Talk" (con't)

EXCERPTS FROM LETTERS: (Sorry, but I only have so much space!)

JERRY FOLEY: I've got to agree with Ken McFarlane, both him and I are members of InterFan and it is a very nice organization, just think what fandom would be like without it!!??

JAY BLAKENEY: Moving onward, let me clarify my position on Carl D'Angelo's story. I have enjoyed it. Honestly. So far, it has been unpredictable (a wonderful quality). And, yes, I am looking forward to part three.

((Glad you liked Carl's story, don't miss next issue's "The Chicago-Con Murders", the new fan-fiction story by Carl! And watch for the rotating membership, anybody might appear! --Matt))

DAVID HEATH JR.: The Bill-Dale conversation by Jerry Foley is almost a fandom event! It gave some insight into B-D's motivation that no interview or article have given us yet! JF's questions were sensitive yet in tune to what the fans wanted to know I think B-D said it all when he said "I may hav cried 'wolf' once too often with hoaxing. There are people who are still mad at me because they sent sympathy cards to my family, thinking I was dead." That's about the size of it.

ROBERT SMITH: One question: Why haven't I appeared in WHTMB? I'd like to see how I'd fit in and how Carl'd characterize me. Oh, get a new typewriter ribbon! I could hardly read what you had written (typed)! Reed S.'s SAP wasn't up to par, I think Reed oughtta go back to his old style! Why did he ever leave it? And how come Eric S. still hasn't written me back?

((You're gonna have to wait to see if you're gonna be used in next issue's fan-fiction, Rob. And I don't know why Eric hasn't written you back, but I don't think that this is place to talk about it. Eric? --Matt))

DENNIS MENARD: The Pittsburgh Pirates! Oh, come on now! Everybody knows that the EXPOS are going to win it. Right!?

((WHAT!!?? You're crazy if you thought that the Expos could actually beat Pittsburgh. By now you know that the Pirates ended up winning the National League Eatern Division and later on, the National League Pennant! Right now it's about two days before the first World Series Game and I'm really hoping that the Pirates can pull it off! Hell, the beat Baltimore in '71, didn't they? They'll do it again! --Matt))

DAN FERRANTI: As for continuing Fan-Fiction, I say "yes", provided: A) Carl does not write them all (how about a round-robin piece, written by all the UZ staff?) and B) It features different fans each time (more or less) not just the "Ultra-Fen".

((To that I can only reply that the answer would not be up to me. This entire "Whatever Happened" bit has been Car D'Angelo's baby all along and it would be up to him as to what future installments will feature. If he did decide to do it your way, it might turn out very interesting. And there is already plans for a rotating roster as my reply to Jay revealed. Although I have no idea who will or won't be appearing as members next time around, I do know that it oughtta be excellent! In fact, why don't we take a poll to see who you fans would like to see appear in a fan-fiction story who didn't appear in WHTMB. Make sure you don't vote for yourself, though! The person who ends up with the most votes will most likely appear in a future fan-fiction story! Well, that's all the letters! See you all next time! --Matt))

CAPT. GIZMO

THE ELECTRONIC MAN

AT LAST! I'VE FINISHED MY ELECTRONIC COSTUME!
I CAN FINALLY UNVEIL MY SECRET TO THE WORLD!
NO CRIMINAL COULD STAND UP TO MY ELECTRIC POWER!
LOOK OUT EVIL-DOERS! HERE COMES CAPTAIN GIZMO!
I HOPE MY EXTENSION CORD IS LONG ENOUGH.
Patterson

BOB
WRIGHT '79

Epics by Matt Bucher

First off, "no", this column has nothing to do with Marvel's new mag. Th a column that will deal with any epic that has appeared in a DC or Marvel comic in the past three years. This won't be a regular column and will onl appear when space permits. I had room for it this time because of all the missed deadlines (which should all be cleared up next time, I hope!). Anyway, this time I'll start off by talking about the "Bat-Murderer" series that appeared in Batman #291-294.

At DC, it seems that the highest amount of epics to occur to any of thei characters happen to Batman. He's had many, too many to list. This one here was talked about the least because it occurred the exact same time that the Englehart/Rogers/Austin Detectives were on the stands. I'm not saying that more people should have paid more attention to this series of issues, I myself tried to ignore them as much as possible.

Why would I want to ignore these books? Face facts, they were error-ridd inane, and an old idea.

David V. Reed is not known for his unoriginal stories, but he brought himself that kind of fame on these issues. "Where Were You On the Night Batman Was Killed?" was the theme to this four issue spanned epic. The ide of having people think that Batman was murdered is definitely unoriginal and the idea appeared frequently during the mid sixties and earlier, the "high camp" era in Batman's history. Now I thoroughly enjoyed it when Steve Englehart returned Batman to his "creature of the night" pose that he had assumed early in his career, but I was offended when Reed (David V. took him back to a time when the Batman was the worst in history.

Why anybody would want to return to this kind of camp is beyond me. Wher I heard about this series, I hoped that maybe it would be done differentl and better. Well, it was done a little differently (trials, etc.), but onl struck me as slightly better. Why anybody, and I don't just mean your aver Batman fan who knew that the Batman was never dead, but in the comics, wo believe that the Batman was dead is beyond me. Why would dozens of villai fall for this? It's idiotic. In fact, Ra's Al Ghul was the judge and he didn't even find anything strange about this! Ra's is supposed to be one of the most brilliant criminal minds ever, and I find it hard to believe that he wouldn't suspect some ulterior idea or plan.

Also, holding this big charade just to find the murderer of one person i not a good enough reason at all. I'm sure that Batman, who is supposed to be the world's greatest detective, could find another way of locating the murderer without all the hassle.

As to how Batman got ahold of all these villains is also stupid. He supposedly told one person (while in disguise, of course) that the Batman wa dead and all the sudden everybody in the world believes Batman to be a corpse. C'mon now! Don't insult out intelligences that way, Dave!! Also, no dead body or corpse was ever shown to these villains so that would onl add to their reasons for believing that Batman was, indeed, still among the living. Another clue that should have tipped off the Batman-baddies i that Superman actually appeared as a witness for Luthor's testimony and then granted everybody besides Luthor total amnesty! C'mon now, Dave, don insult the villains' intelligence now!

And the totally idiotic ending ended what was a totally idiotic series. The entire four issue mess was cleared up in one page and few answers wer given to some of the questions that may have been brought up during the four issue span of this epic. In fact, as far as we know, every villain o that courtroom were let free at the end! Talk about not tying up your loose ends! Argghh!

Remember, the word epic does not always infer the telling of a great st dealing with heroic actions, just a story. Sometimes good, sometimes...? Maybe next time we'll discuss an epic that was truly sensational!

HOLY COW!

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The Artists' Showcase
88 Many Levels Road
White Bear Lake, MN 55110

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The Artists' Showcase 2

Our second issue has art by: MITCH O'CONNELL
ED HATTON
FRANCIS MAO
ED WARGO and more!

We also have letters, an article on professional artists by Pat Kramer, an article by Francis Mao, critiques of all the entries, and Comic Art Reviews.....

Comic Art Reviews are overviews of the ART in comics

The Artists' Showcase is dedicated completely to art in comics. It is the only true ARTzine around.

A copy of #2 is 50¢ and a stamp. Advance copies of TAS are also 50¢ and a stamp. Subscriptions to TAS are 3 issues for $1.25. TAS is printed offset!

Here's how TAS works: Artists submit drawings (full page - 8½ X 11) with an entry fee of 50¢ for two entries. We then pick out the top ten or so and they are presented in TAS. The winning artists win prizes. This issue Mitch O'Connell won $10!!! If you are an artist and are interested in entering a couple illos (and winning some money hopefully) write in and we'll send you some info. Every artist who enters an illo will get a free copy of the issue he/she enters an illo in.

Starting with issue #3, TAS will be having a special theme every issue. The theme for #3 will be DC. This may seem like a very broad theme, but we weren't getting very many DC entries. Non-DC illos will be saved for future issues.

THE ARTISTS' SHOWCASE is put together by:

Pat Kramer
88 Many Levels Rd.
White Bear Lake, MN 55110

&

Barry Kinneberg
12 Hwy. 96, Dellwood
White Bear Lake, MN 55110

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